

## SACRED DANCE GUILD NEWSLETTER

September 1960

Editor: Mrs. Norman B. Saunders, 64 Westland Road, Weston, Massachusetts

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It is important that the Newsletter be a help to as many of us as it can; and we do encompass a wide spectrum. Therefore, there will necessarily be some conflicting ideas. This is good, healthy, normal and democratic. You must creatively choose those which you feel fit your Church and your own peculiar situations.

Editor

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A Note: This space was blank when the copy was handed to me to have mimeographed, so I venture to fill it with one thought, a large one. Let us be sure that we truly share with one another. This is our greatest need. No one of us knows the final answers to our problems. No one of us has discovered the definitive way. We come from many backgrounds, many traditions. We are a kind of therapeutic community of workers in the field of religion, wherein we practice the highest values of our faith, especially a desire to help one another grow. Growth is the important thing. Constant evaluation, willingness to listen, a desire to experiment and a practice of loving patience with one another. Perhaps we will cultivate an old art form in religion that deserves to be renewed and redefined.

R. A. Storer

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### Workshops

OCTOBER 15 - N. Y. State Regional Workshop at the First Reformed Church, Schenectady, New York, sponsored by the Sacred Dance Guild. See Flyer

NOVEMBER 5 - All Day Workshop by Mary Jane Wolbers - The Rhythmic Choir at Philadelphia, Pa., sponsored by the Council of Churches of Greater Phila.

OCTOBER 15 - New England Area; Workshop at the Winchester Unitarian Church, from 10 A. M. to 4 P. M., sponsored by the Sacred Dance Guild. See Flyer

In his closing "one minute talk" at the Pillow, SHAWN said:

"Learn how to move, do the simple thing well.

Achieve fluidity in the torso,  
Let the hand gesture proceed out  
of the movement from the body,  
Sustain the movement and

Use art forms that are adequate to  
the ideas being expressed."

The Sacred Dance Choir of the Melrose Highlands Congregational Church will be presenting their Christmas cycle, "JESUS: HIS BIRTH AND TEACHINGS" at:

Old South Church, Reading, Mass.

December 8th at 8 P. M.

First Congregational, Braintree, Mass.

December 19th at 8 P. M.

## FALL RIVER FESTIVAL, by Jeanne Saunders

On May 1st there was gathered together at the Central Congregational Church of Fall River, Massachusetts, a most comprehensive grouping of Sacred Dance Choirs. The presentations in the service, which was conducted by Richard L. Turner of the Congregational Youth Fellowship and Rev. M. Webb Wright, pastor of the Central Congregational Church, ranged from simple processional type movement done by relatively new choirs, to the very polished religious dance by the Marsh Chapel Choir from Boston University.

Of special note, though it is difficult to single out any special groups, was the Storrs Congregational Church Rhythmic Choir from Storrs, Connecticut, which used very pertinent and dramatic movements to the Readings from the Psalms; The Interpreters' Choir of South Congregational Church, Hartford, Connecticut, who presented "Man's Reactions to Life", which though not suited to a church service, was an interesting use of religious dance; and the consistently beautiful effects achieved by the Huguenot Dance Choir of New Paltz, New York and by the Dance Choir of the Church of Christ of Dartmouth College, Hanover, New Hampshire.

Other Choirs participating in this very satisfying Festival were: Rhythmic Choir of Center Congregational Church of Manchester, Connecticut; The Rhythm Choir of Sheldon Street Congregational Church of Providence, Rhode Island; The Sacred Dance Choir of the Center Congregational Church, Interpretive Dance Choir of the Second Congregational Church of Attleboro, Mass, which did "Creation in Reverse", which was excellent; Rhythmic Choir of Presumpscot, Maine; Sacred Dance Choir of the First Congregational Church of Darien, Conn.; Dance Choir of the Church of Christ at Dartmouth; Rhythmic Choir of Beneficent Congregational Church of Providence, Rhode Island.

Our thanks go to Charlotte Wright and her Committee and helpers on the Board for a job well done.

## MESSAGE FROM THE PRESIDENT

Those of us who were at the Pillow certainly wish you all could have been with us. The setting was conducive to relaxing and especially adapted for a workshop where we could center our thoughts and energy on Sacred Dance.

Miss Ruth suggested in one of her lectures that women must wake up to help

the world survive! No doubt we all recall in the Roman times when the Sabine women saved the men.

I feel that Sacred Dance (or rhythmic choir) has a great message to offer and give to the churches. In order to give our best to this work we must continually be aware, be serious, study, read, and always seek through prayer to let God work through each one of us.

Ruth Rayton

## A LETTER FROM FAR OUT

One of the participants at Jacobs Pillow this June was Mrs. Mabel Hart, a Congregational Director from Billings, Montana. She writes:

"Would you please convey for me as you meet with the others of the Sacred Dance Guild my great pleasure at meeting all of you and sharing in your workshop .....

I have a book which I hope you will list in your recommended reading in the Newsletter. I read it first this January and was deeply thrilled to have confirmed by three doctors on the staff of the medical school of the University of Oregon (Drs. Haugen, Dixon and Dickel, psychiatrists) my feeling that Rhythmic Choir/Sacred Dance reaches and releases untouched depths of personality.

I enjoy Rhythmic Choir as an art form; I value it as a means of deepening theological conviction, but I am glad to work in it because I have seen young people and older ones grow calmer, happier, wiser and more beautiful. To me this release of tension is the greatest gift we can offer to humanity and it comes as a by-product (but to me the main product) of our movement studies. If only we could get the whole world dancing!

For our warm-ups, I use some delightful rhythmical release tension exercises developed by Kay Ortmans (England, Canada and California). These are called "Relax and Rebound", with the meaning that we do not relax to collapse but to find our own deep center of energy.

The book's title is "A Therapy for Anxiety Tension Reactions", by Jaugen, Dixon and Dickel - MacMillan 1960.

Mabel Hart

## REPORTS AND IMPRESSIONS FROM JACOB'S PILLOW - JUNE 1960

Some years ago Mary Jane Wolbers wrote, "I think there is a need for some workshop meetings where members of our group could be exposed to a kind of experience that would build their understanding of expressive movement and their confidence in solving choreographic problems themselves." The Jacob's Pillow Training Course was an effort to meet this need.

Many interesting and thought provoking experiences have come out of the Jacob's Pillow Training Course held this year from June 20-22 at Lee, Massachusetts. Reports follow from the editor and others who attended the conference.

First, this Conference was planned and conducted by the Guild, and housed and guided by the Jacob's Pillow staff. This is an encouraging instance of growth by the Guild and our thanks go to Jean Miller, Ruth Rayton, Jane Chamberlain and the Committee.

We had three guiding personalities with us: Miss Ruth St. Denis to give us spiritual impetus, Mr. Shawn to supply us with ways and means of expression in the dance, and Jess Meeker to help us in analyzing and using music. In addition, there was a session for sharing material, a special analytic workout with Barbara Andres, Miss St. Denis' aide, and three one-hour sessions with three of our own members-Jean Miller, Julia Lepeschkin, and Dora Sanders.

Ed.

### TED SHAWN by Martha Odom

Ted Shawn spoke in the opening session of the Workshop on Dance as the language of the spirit. He spoke of the worship experience and the tool of communication which the dance form offers. "There is an immediacy in worship which takes place through dance," said Mr. Shawn, and he suggested religious materials to be used, including the life of St. Francis, parables from the teachings of Jesus, and Church Liturgy.

Mr. Shawn stressed the importance of knowing what one wants to say through dance and the importance of saying it so it will be understood. "There is nothing worse than an unmotivated movement. We must move beautifully and intelligently to the glory of God."

His presentation was stimulating and full of inspiration for everyone who attended the workshop. His book, "Every Little Movement", should be source material for beginning Rhythmic Choir directors.

### RUTH ST. DENIS by Ruby Henderson

To write about Ruth St. Denis is a stupendous and challenging task. How does one go about writing .... of a woman so intriguing and intensely alive? so brimming with ideas and animation? a woman who has so much to offer, not only to the realm of dance but in the broader sphere of successful and Godly living?

There are so many interesting facets to her character that I shall choose one-perhaps her dominant trait, her spirituality. As she is known primarily as a dancer, the physical aspects of her personality cannot be ignored, but even these have a spiritual quality.

This was evidenced in her class work with us. She gave to walking, sitting, kneeling, every attitude and gesture, a deep significance. Everything that she did was suffused with that spiritual quality - a certain religious and reverential dignity; her walk, her sitting posture, straight spine, neck up as if it were put there just for her head to rest upon, her arms softly relaxed on her lap-all presented an unposed picture of almost saintly repose.

It seems to me that one of the most outstanding elements of her spirituality is humility. A year ago as I watched her in the "Blue Madonna", I was overwhelmed by her dignity and greatness-"the immortal Ruth St. Denis"! But this year as I watched her and listened to her, I became aware that there was on her part no thought of dignity and greatness as ends in themselves, but only as they served to intensify and deepen her act of worship through the medium of the dance. She had expressed dignity, she had risen to greatness, but they were the dignity and greatness of reverential humility. In our work with her, we felt that in spite of all her achievements, she is still searching for that which will make her a better human being.

She is intensely aware of the imminence of God. To her, the body is a gift of God with a soul and a mind aware of God's Omnipresence. These combine to translate bodily movement into worship. Thus she looks upon Dance as a great cosmic activity that can bring everything into focus. Expressing religion in bodily movement makes us feel proud yet humble when we realize that there is nothing anywhere but God.

#### JESS MEEKER

In his analytical workshops, Jess Meeker gave us an impetus in thinking more clearly about the music which we use. His first lecture, albeit limited in effectiveness by time, concerned the scope and history of liturgical and sacred music. For this he used the R. C. A. Victor album "History of Music in Sound" (expensive, but good.) The working sessions were based on analysis of the musical structure, as we had done last year. "You must know what you want to say and you must be clear as to the way in which the music you use structures the time which the music consumes."

This year an excerpt from one of Handel's Concerto Grossi was used having four broad sections, A-B-A--B. Dividing into four groups, each with a leader the members choreographed this short work. The intent was to work from the music itself. One group used only the ABA part, leaving out the more complicated form. All four groups evolved a work, expressing the idea of a positive force working against a negative, with dynamic contrast. It was apparent that effectiveness can be gained by simple motions expressed with dramatic intensity, sustained pauses, and good beginning and ending patterns.

In the course of the discussion between Mrs. Josephine Rice and Mr. Meeker it evolved that the director has two courses in choosing music if he cannot have music especially composed for his choreographic idea. Either he must search hard and long for just the right music; or, he must allow the music to influence the structure of his choreography and sometimes the ideas he is conveying too. If he does not allow the modification of his dance, the conflict between the musical structure and the choreographic structure will obscure the idea.

Ed.

Jean Miller led the group in typical warm-up exercises. Julia Lepeschkin of Burlington, Vermont, led a session on the use of senuous stimuli in working with children. "Children must be approached by the symbolization of their senses, taste, smell, sight, temperature and sound." Dora Sanders of Rochester, New York, led an all-too-short session on the use of lyric, percussive, sustained and vibratory movement; the analysis of space, dimension, focus and design; and, the use of dramatic motivation, intensity and concentration particularly noticeable in the focus of the eyes.

Ed.

#### BOOK REVIEWS

Mary Jane Wolbers

Available in paper-back format is Margaret H'Doubler's Dance, A Creative Art Experience. A Wisconsin Press Publication, it is available at the Wilson Dance Book Gallery, 348 West 56th, N. Y.

I treasure my autographed copy of St. Denis's The Divine Dance. The book is in but mimeographed form, available from the author, and has in addition to the material written at Denishawn House in 1934, a final chapter composed at Adelphi College in New York where Miss Ruth was Artist-in-residence. It will refresh your spirit and deepen your sense of values.

How Many Days 'til Christmas? The active Dance Choir anticipates December as a time to bring forth its most joyous and satisfying work. The new choir will find this season the one of greatest ease and acceptance, with a wealth of material.

If you would like to depart from the traditional consider Benjamin Britten's "Ceremony of Carols", Collections of carols such as The Oxford Book of Carols, A Round of Carols, and Routley's The English Carol. These are unusual and naturals for dance. Bear in mind the definition of carol - "a ring dance, accompanied by singing". Many are useful for other occasions. For children note p. 39 "Children's Song of the Nativity".

DANCE magazine alerts us to two CBS programs in the coming season: a work for orchestra, narrator and dancers based on the Biblical story of Noah, score by Stravinsky, choreography, George Balanchine with dancers from the New York City Ballet; also, a work based on the Yiddish play, The Dybbuk with Choreography by Jerome Robbins and score by L. Bernstein.

I am often questioned about these TV programs. "Is this the sort of thing you want done in church?" No; these were created for the television medium and audience and most would be completely inappropriate in church. But the forms and the stimulus they give can be of help to us.

## BOOKS AS AIDS

The Dance Mart has available many books on the wider aspects of the use of dance; some are included in Mrs. Wolbers Bibliography. If you wish their catalogue, write Box 315 Midtown Station, New York 18, New York.

Jean Miller suggests as helpful: Hayes, Elizabeth "Dance Composition and Production"

Ruth Murray, "Dance in Elementary Education"

Doris Humphrey "The Art of Making Dance"

**COMMENT REQUESTED:** Does anyone have information on Music is Motion by Edna Butolph??? It sounds as if it might have something in it for us. Let M. J. Wolbers know.

## WHAT OUR MEMBERS ARE DOING

Margaret Fiske Taylor was at the Northern New England School of Religious Education at Geneva Point Camp, Lake Winnipesaukee, N. H. Classes in Rhythmic choir for several age groups met daily.

Toni Intravaia taught sacred movement in an all-day session for a church camp at Chestnutridge Camp in Pa. The lecture demonstration around the campfire included audience participation.

Martha Odom, Springfield, Mass. taught symbolic movement in a family camp at Whitby, Ontario, Canada.

Mary Carroll Hillis who was primarily responsible for the first rhythmic Choir workshop in Pittsburg last April goes to the Y.W.C.A. in Trenton, N. J. as Executive Director.

Avis Ann Parke will go to Canton, N.Y., where her husband will have a teaching post at the Theological School of St. Lawrence University.

Mrs. Donald Henderson will be at Windham Hill Rd., Blue Hill, Maine after September.

Meredith J. Herrick returns to Rhode Island with the Woodbury Union Church in Connecticut; Judy Bennett, who was at Drew University is now at Stoatsburg, N. Y.

## NOTES FROM OUR MEMBERS (Cont.)

If anyone has information about work being done with retarded children in the field of Religious Dance, please get in touch with Dr. Oliver Gordon, Dept. of Education, Philadelphia Council of Churches, 1421 Arch Street, Philadelphia 2, Pa.

**Visual Materials:** Miss Ruth Lister of the Schauffler Division, Oberlin Graduate School of Theology, Oberlin, Ohio, has various filmstrips and rental movies available. This is a source of information on the Johns Hopkins "File 7 - Why We Dance" which we saw this spring at Jacob's Pillow. Unfortunately Myra Kinch's dance Kinescope, on file at the New York Public Library, does not circulate.

**Lugubrious note:** the Executive Board has voted that the News Letter will be sent only to paid-up members. Please note.

A Beginners Manual, helpful articles and Mary Jane Wolbers bibliography will be available to members at a nominal 50¢, to others at \$1.00.

**COMMENT REQUESTED:** It has been suggested that the long and intensive workshop (held in New York last two years) be exchanged with the fall one-day workshop because weather conditions in the winter frequently limit attendance. Could we have your reaction? Please write Jane Chamberlain.

We have notated choreography for "Breath on me, Breath of God". Is there any interest in a recording of the music of Jess Meeker played by him. Please send in your comments.

What are your choirs doing? Please send full details to Mary Jane Wolbers, 3#6 Excelsior Avenue, New Paltz, N. Y.

**COMMENT REQUESTED:** Our workshops will only work for us if we tell our Program Chairman (Rev. Robert Storer) what we want and what we can supply. What kind of materials do we work from? Is the organizing and classifying of our shared experiences the function of a Workshop? Or is stimulus and education the function?

## DREAMS INTO REALITY - by Helen Borngesser

"But I can dream, can't I?" - Words of a popular song; trite perhaps, but such wistful, magic, important words! We CAN dream, we can hope, we can try to make our dreams materialize.

SACRED DANCE, so very old-so very new to most of us-has many facets. It can be many different things. We have so many different points of view, such a variety of approaches, and every one of these has merit. Too often each of us decides our view, our approach is THE view, THE approach. What a mistake this is-what a loss of vitality results.

Do you remember in our last workshop at Jacob's Pillow our two loved idols, Ted Shawn and Ruth St. Denis, both told us how to walk? One evening Shawn explained and demonstrated for us how to change weight from toe to toe, the toe being the first point of the foot to touch the floor. He dropped gracefully to the heel as he swung the other foot forward and rose again to the toe as he shifted forward to the other toe-beautiful, perfect! The next day one of our number (I'm sure with this in mind) asked Ruth St. Denis if she touched the floor first with the toe in walking. Her reply was an emphatic no, that it was not natural, that one naturally touched heel to floor first in walking. She did it for us, and again, beautiful, perfect!

Wouldn't it be a terrible loss if one were to accept the beauty and validity of one way and condemn the other? Here are two concepts, both of real impact. Perhaps one is right for one individual and the other for another, or perhaps they are both right for the same individual in different situations!

I have been asked (as a choral director) what music I would like to see used for Sacred Dance. I would guess that few people realize the time we spend in the choice of music for our singing choirs. We spend countless hours searching for just the right music for each Sunday, for each festival occasion in the church year.

The text must fit the occasion, and both it and the music be worthy of a worship service. It must be well written, must hold the interest of a capable choir, yet be within their capability of performing well. It must be acceptable to the congregation and have meaning for them.

(the italics our-Ed.) We must have balance and contrast between old and new, classic and modern, brilliant and expressive, straightforward and subtle. There should be a fair representation of all good composers, periods and schools. The personnel of the choir must be considered, its attitude as well as ability and even who is on vacation or ill.

In looking for music for Sacred Dance, we have an initial problem. Who will "do" the music for us as we dance? Must we depend on soloists, quartet or small ensemble, or will a choir support us? This will govern our choice to a great extent in many cases. Beyond that, are we just to "move prettily, be very literal or very abstract"? There are endless possibilities in the degree to which we use these approaches and in the ways in which we can combine them.

And now back to my first words, "I can dream, can't I?" I have hoped so much and for so long that our guild would spend an entire workshop working together on choreography of church music. For example, I'd like to show you some of the things we have done, explain why we have chosen to do them and how and why we have done them as we have. Then I'd like the "dancers" to tell us what they like about them, where our weaknesses lie and what they would suggest in the way of improvement.

AND/OR Announce ahead some things to be considered and everyone come prepared to offer suggestions and approaches.

AND/OR Take a list of words and phrases and see how many different ways we can suggest to express them.

AND/OR Have demonstrations by as many groups as possible, doing their favorite, unusual or request numbers. Many times one sees mention of music on programs and wonders, "Now just what could be done with that?" How invaluable to find out what was done! I would like to see what others have done with some numbers from Britten's CEREMONY OF CAROLS; the spiritual THERE IS A BALM IN GILEAD; the hymn O COME ALL YE FAITHFUL, etc. (We have done the last two, the hymn much more successfully than the spiritual.)

If we could work together on choreography, discuss our reasons, compare our results, very likely none of us would abandon his own views, but I'm sure we would all alter them. In a few years our views and our work would probably be immeasurably improved.

+ COME, YE THANKFUL PEOPLE, COME  
40 3 05 Starting position; all facing congregation.  
0  
10 02

"Come, ye thankful people, come" - 1 begins on "come"; 2 begins on "ye"; forward diagonally 3 steps, beckoning motion.  
1 2  
4 and 5 - 1 step forward using beckoning motion.  
3 - 2 steps forward, both arms gathering motion.

"Raise the song of harvest home" - rotate arms up, raise arms slowly upward diagonally, shift weight to back foot with short arm swing backward.

"All is safely gathered in" - (the Gleaners) 1 and 2, 4 and 5 - lunge step with inside foot, gather grain, straighten on "in".  
3 - use both hands or alternate R and L with full arm swing back and around to front with a step each swing.

"Ere the winter storms begin" - arms forward briefly shoulder height, R arm begins movement to head, side and forward (reach hard), L hand begins just after R gets to head. Add torso twist and leap if group is ready.

"God our Maker doth provide" - altar arm slowly up high.

"For our wants to be supplied" - raise other arm palm up slowly (almost shoulder high)

"Come to God's own temple" - all use both arms in gathering motion with 2 steps back and hands to prayer position. "Come" - very small gesture.  
3 - larger one.

"Raise the song of harvest home" - turn in place to altar, raise arms forward and up. Altar arm higher while other arm downward and to the back, diagonal line, (heaven and earth relationship).

"These to Thee, our God, we owe" - outside arm initiate a 3 step turn out and arm swing shoulder height, bring arms together, offering (hands cupped).

"Source, whence all our blessings flow" - hands pointed high over head, let arms flow down and out at side.

"And for these our souls shall raise" - slowly bring arms to clasped hands and kneel.

"Grateful vows and solemn praise" - bow head, raise head and arms up (either keep hands clasped or extend each arm straight up).

3 - (can use back of hand to head) stands as she raises arms (arms apart).

"Come, then, thankful people, come" - 1,4,2,5 - cross to other side beckoning motion  
1,4 2,5 - 3 - same as in beginning.

"Raise the song of harvest home" - same as verse 1.

"Come to God's own temple" - same as verse 1.

"Raise the song of harvest home" - all take temple (prayer hands) toward center.  
3 - altar hands high center.

Ruth H. Rayton, Hanover, N. H.

REGIONAL WORKSHOP-WINCHESTER UNITARIAN  
CHURCH October 15, 1960 10 A. M.

The Sacred Dance Guild will sponsor this day of sharing and training.

Schedule

10:00 A. M. Registration and gathering. We will devote the morning time to a sharing of Thanksgiving ideas. Come prepared to demonstrate or describe an approach to the Thanksgiving theme. Words, music or pure dance. We will exchange ideas willingly.

12:00 Box luncheon; coffee and milk will be available. During this hour we expect there will be time to display materials, pictures, costumes, and show slides.

Please bring what you have that is new.

1:00 to 3:00 (and maybe plus)

Mrs. Visvaldis (Shirley) Paukulis will be our leader-instructor. Mrs. Visvaldis, formerly Shirley June, was modern dance instructor at the Boston YWCA. Last year she directed the Chancel Choir at Marsh Chapel at Boston University. Some of us remember her excellent work at the Sacred Dance Choir Festival at Fall River last May. Here we have a dedicated dancer and educator with a religious motivation and orientation. Mrs. Paululis is interested in the pyschology of dance and most particularly what is in our minds when we dance in church. This should be an interesting approach. She will be with us all day to catch some of the needs and thoughts of the people present. Sometime around three or thereafter, we will talk about future plans; the February workshop and the Spring Festival of Choirs: Where? When? What?

**FEES:** Sacred Dance Guild members and students - \$1.00  
Non-members - \$1.50

The Committee-Jane Renz

Josephine Rice  
Helen Borngessor  
Robert Storer

Please cut off and mail this registration blank (if you can, please enclose fee)

Rev. Robert A. Storer  
Winchester Unitarian Church  
Main St. and Mystic Valley Pkwy.  
Winchester, Mass. PA 9-0949 or 6280

Name.....

Address.....

REGIONAL WORKSHOP-SCHENECTADY  
October 15, 1960 10 A.M.

The Sacred Dance Guild will sponsor this full day of training, ending with an evening vesper service.

In the morning session Leda Canino, Director of the Unitarian Community Dance Choir of Summit, N.J., will teach a lesson, "The Language of the Dance", to bridge the gap between gesture and dance.

In the afternoon session Martha Odom will present a choreographic problem to be solved. Mrs. Odom is associated with three choirs in Springfield, Mass., including the Springfield College group.

The evening talk, "Spiritual Preparation of the Dance Choir", by Shirley Porter of the Wesley Student Choir of State University of N.Y. will be followed by an informal service of worship. The First Reformed Church Choir will join with visiting groups to demonstrate their preparations for their own churches.

**Please:** Register early to help us arrange for the noon meal; let us know what you will present in the evening vespers, giving your interest; bring members of your choirs if you can.

Registration blanks and information:

Mrs. Charles Wolbers

6 Excelsior Ave.

New Paltz, New York

**Fees:** Sacred Dance Guild members-\$1.25  
Non-members - - - - - 2.00  
Students - - - - - 1.00

**Committee:** Jane Chamberlain  
Shirley Porter  
Evelyn Hanna, Hostess  
Rev. Lloyd Dunham, Minister  
First Reformed Church  
Mary Jane Wolbers, Chairman

**Special Note:** Rev. Dunham reports that the First Reformed Church will sponsor two students from the Inter-American University in San German, Puerto Rico, to come to the Workshop. The students' presence will certainly add interest to the day. Send for your pre-registration (reduced rates if payment accompanies it), tell others about the Workshop.